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ABSTRACT

Two documents are combined. The first describes the Arts for Learning program provided by Urban Gateways, a Chicago-based, nonprofit arts and education organization that serves as a resource for schools in six Illinois counties. Urban Gateways provides the resources to make the arts an integral part of the learning process in elementary and secondary schools, combining student, teacher, parent and community involvement. After an introduction (part I), part II of this report describes the program's objectives and part III outlines the components provided to participating schools. These components include (1) the artist in residence program, (2) field trips, (3) in-school performances, (4) parent workshops, (5) teacher inservice workshops, (6) out-of-school cultural events, (7) school orientation meetings, (8) ongoing and summative evaluation, and (9) curriculum materials and supplies. Part IV discusses the responsibilities of principals, in-school program coordinators, participating teachers, and outsiders (parents or community representatives) in schools that participate in the Arts for Learning program. The remaining material in this report consists of procedural guidelines for participation, reimbursement, and obtaining teacher stipends; descriptions of various program options; and a chronological history of Urban Gateways since its inception in 1961. The second document report contains brief descriptions of workshops available to students in the Chicago metropolitan area under the Urban Gateways program. The workshops, conducted by "resident artists," are divided into five thematic areas: (1) creative writing residencies; (2) dance and movement residencies; (3) music residencies; (4) theatre residencies; and (5) visual arts residencies. (GC)

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I. WHAT IS URBAN GATEWAYS?

Urban Gateways is a Chicago-based not-for-profit arts and education organization that serves as a resource for schools from six counties in Illinois and as a model for communities across the nation. Urban Gateways provides the resources to make the arts an integral part of the learning process in elementary and secondary schools, combining student, teacher, parent and community involvement.

The National Endowment for the Arts has recognized Urban Gateways as a national model for community-based arts and education programs, and last year the agency received the James Brown IV Award from The Chicago Community Trust for outstanding contribution to the well-being of citizens living in the Chicago area. In addition, reports from governmental and other local and regional bodies indicate that Urban Gateways is the only not-for-profit arts and education agency founded and operated to provide comprehensive programs in the schools while providing supplementary programs for parents, training for classroom teachers, and specific training for practicing, professional artists.

During the 1982-83 academic year, Urban Gateways provided 1,319 performances, 1,658 workshops and 123 residencies in dance, theatre, music, drama, and the visual and literary arts. These programs involved more than 500,000 students, teachers and parents in 577 schools. In addition, 31 out-of-school events were attended by more than 19,800 students who would not otherwise have this opportunity.

Urban Gateways programs are funded by the Illinois Arts Council, the National Endowment for the Arts, the City of Chicago Department of Human Services, and by contributions from individuals, foundations, and corporations.

II. WHAT ARE URBAN GATEWAYS' ARTS FOR LEARNING PROGRAMS?

For the current school year, thirty-seven Chicago Public Schools have selected the ARTS FOR LEARNING program. During the 1982-83 pilot year, ARTS FOR LEARNING was implemented in seventeen schools. As an E.C.I.A. Chapter One activity, the ARTS FOR LEARNING program provided artists-in-residence for seven, eight, and nine week classroom workshops serving E.C.I.A. identified classrooms. In addition, schools choosing the ARTS FOR LEARNING program received Urban Gateways in-school performance programs, teacher in-service workshops, and out-of-school student matinee tickets to performances at the Auditorium Theatre, Centre East Theatre, and the Goodman Theatre. Parent workshops and parent involvement as escorts for field trips with the artist-in-residence contributed to building involvement in the school. The 1982-83 ARTS FOR LEARNING program successfully provided a foundation for arts in the basic curriculum and provided students, teachers, and parents with an exposure to dance, theatre, music, visual and literary arts.

Urban Gateways' ARTS FOR LEARNING programs use the arts and culturally enriching activities as a basis for:

- improving student achievement
- increasing teachers' skills and knowledge bases
- expanding the range of students' educational opportunities and competencies
- increasing multi-cultural awareness, understanding, and tolerance
- improving the quality and effectiveness of parental involvement with their individual children as well as with the school
- developing and increasing the awareness of various educational and cultural resources of the Chicago Metropolitan Area.

These program objectives are accomplished through artist-in-residence classroom workshops, artist conducted field trips, collaborative in-service sessions for artists and teachers on related reading, writing and vocabulary activities, performance programs in multiple art disciplines, artist conducted in-service workshops for classroom teachers, artist conducted parent workshops, and out-of-school performance events. Printed curriculum materials and units accompany each planned activity.

III. WHAT ARE THE COMPONENTS OF THE ARTS FOR LEARNING PROGRAM?

Each ARTS FOR LEARNING program will be comprised of existing programs and methods developed and field tested by Urban Gateways over the last 20 years. Each program includes:

1. ARTIST-IN-RESIDENCE PROGRAM

   Artists-in-residence will conduct classroom sessions in a particular art discipline while incorporating related reading, writing and vocabulary activities in that art discipline. Each individual residence serves 3 classrooms of students. Artists will work closely with the classroom teachers and three (3) artist-teacher collaborative planning sessions are scheduled during each residency.

2. FIELD TRIP

   One session of each individual residency will consist of a field trip. This field trip will relate to the residency program in progress and will be used to stimulate further classroom activities during the residency.

3. IN-SCHOOL PERFORMANCES

   In-school performance programs will be presented by professional artists. In addition, printed Notes for Teachers will accompany each performance program to help prepare students before the performance and provide follow-up activities for the classroom after the performance.

4. PARENT WORKSHOPS

Each artist-in-residence working in the classroom also will conduct a workshop for parents. The artist will demonstrate to the parents the student activities being accomplished in the classroom and will include parent participation in some related arts activities.

5. TEACHER IN-SERVICE WORKSHOPS

Two-hour workshops for teachers are selected from in-service workshops in dance, drama, music, literary and visual arts and include their application to the existing curriculum. These artist conducted workshops help teachers develop techniques for relating the arts to the basic classroom experience.

6. OUT-OF-SCHOOL EVENTS

Tickets and buses for students are provided for student matinees at the Auditorium Theater, The Goodman Theatre, the Field Museum, and other Chicago cultural institutions.

7. ORIENTATION MEETING FOR THE SCHOOL

Urban Gateways staff and artist(s) will visit the school to meet with the principal, participating teachers, in-school coordinator, and school community representative or parent coordinator. The meeting will be held to schedule and coordinate all components of the Arts for Learning program.

8. EVALUATION

Evaluation of the Arts for Learning program will be ongoing during the school year through the use of evaluations designed by the University of Illinois-Chicago.

Additional evaluation is carried out by the Department of Research, Evaluation, and Long-Range Planning of the Board of Education of the City of Chicago.

9. CURRICULUM MATERIALS AND SUPPLIES

Each participating school will receive orientation materials, printed curriculum materials for both artist-in-residence programs and in-school performance programs, all necessary art supplies and equipment for classroom and parent workshops, and evaluation instruments for each component of the Arts for Learning program.

IV. WHAT ARE THE SCHOOL'S RESPONSIBILITIES IN THE ARTS FOR LEARNING PROGRAM?

Urban Gateways recommends that the principal, participating teachers, in-school coordinator, and school-community representative or parent coordinator become active participants in the Arts for Learning program. In particular, each school should specify one individual who will be the school's Arts for Learning Coordinator.

PLEASE READ CAREFULLY AND KEEP FOR REFERENCE

GUIDELINES FOR PARTICIPANTS IN URBAN GATEWAYS ARTS FOR LEARNING PROGRAMS

Urban Gateways hopes it will be helpful to you to have this outline of responsibilities for participants in the Arts for Learning program. Active participation by principal, parents, and teachers will help to assure the success of this program in your school.

THE PRINCIPAL

The principal:

-- assists Urban Gateways staff and artists in the orientation of participating teachers and parents to program goals and activities

-- identifies a school coordinator*

-- identifies the participating classrooms or parts of classrooms and identifies participating teachers

-- oversees the selection of the appropriate arts discipline for the artist-in-residence program

-- oversees the selection of in-school performances

-- oversees the selection of appropriate teacher in-service workshops

-- assists Urban Gateways and teachers in establishing schedules

-- oversees the coordination of parent involvement in orientation, in parent workshops, in classroom activities, and in out-of-school events

THE ARTS FOR LEARNING IN-SCHOOL COORDINATOR

The coordinator:

-- is the residency artists' and performance artists' contact at the school

*Urban Gateways stresses the importance of an Arts for Learning in-school coordinator. This person is often Urban Gateway's available contact with the school and must have an awareness of the entire program.

The coordinator (cont.):

-- distributes the educational materials for each in-school performance and/or workshops to participating teachers prior to the in-school performance events and/or workshops

-- arranges to set-up the performance area prior to an in-school performance

-- distributes and collects performance, workshop, and artist-in-residence program evaluation forms

-- oversees the coordination of artist and teacher's schedules in order to facilitate artist-teacher collaboration meetings

-- oversees the coordination of any necessary scheduling changes

-- oversees the ordering of buses for field trips and out-of-school events

-- arranges for the scheduled number of students, teachers and parent escorts to attend each out-of-school event

PARTICIPATING TEACHERS

The participating teachers:

-- in collaboration with the principal, choose the appropriate art form and in-school performances for the participating pupils

-- meet with and collaborate with the artist-in-residence in the design of related reading and writing activities during scheduled collaboration meetings

-- incorporate the teaching of the developed reading and writing activities into the classroom curriculum

-- work with parents to involve them as aides in field trips and in-school activities

-- share with other teachers the new approaches and activities which have been successful in their classroom

THE SCHOOL COMMUNITY REPRESENTATIVE, PARENT COORDINATOR, OR URBAN GATEWAYS COMMITTEE

The School Community Representative, Parent Coordinator, or Urban Gateways Committee will:

-- assist the principal and in-school coordinator with the selection of programs for the school

-- participate as parent escorts in field trips and out-of-school events

-- participate as aides during in-school performances and classroom workshops

-- share the artist-in-residence experience with their children by participating in the artist's parent workshop

In addition, Urban Gateways Parents Council meetings are held on the second Thursday of each month from 11:00 a.m. to 2:00 p.m. School Community Representatives and key parents are invited to attend to help shape and evaluate school, community and home projects.

Parents are also encouraged to sign up for Urban Gateways' forums, courses and workshops. They are designed to enable parents and community leaders to use the arts as communication tools and to acquire skills which can be shared in their homes, schools and communities.

PLEASE READ CAREFULLY AND KEEP FOR REFERENCE!!!

IMPORTANT PROCEDURES FOR YOUR ARTS FOR LEARNING PROGRAM

OUT-OF-SCHOOL EVENTS

It is important that the numbers of students, teachers, and parent escorts who have been scheduled to attend a student matinee actually do attend the performance. Urban Gateways provides tickets for other Chicago and suburban schools and we always have a waiting list for tickets. Ticket orders must be accurate. If more attend there will not be enough seats. If fewer attend, schools who could have come will be left out.

BUS TRANSPORTATION

The cost of bus transportation is included in the Arts for Learning program and bus transportation will be provided for residency field trips and out-of-school matinees. Urban Gateways has selected ROBINSON BUS COMPANY, a Board of Education approved carrier, as the carrier for the Arts for Learning Program. When ordering a bus for an Arts for Learning field trip or Arts for Learning out-of-school event, please use ROBINSON BUS COMPANY only. Robinson has been instructed to bill Urban Gateways directly, but you must tell Robinson that your bus is for an Urban Gateways Arts for Learning event. IT IS THE RESPONSIBILITY OF THE SCHOOL TO ORDER THE BUS(ES) AND TO MAKE SURE THAT THE BUS COMPANY KNOWS TO INVOICE URBAN GATEWAYS DIRECTLY.

SETTING UP FOR AN IN-SCHOOL PERFORMANCE OR WORKSHOP

Urban Gateways will provide an "Information Sheet" about the artist(s) prior to the artist(s) performance or workshop at the school. The Information Sheet will list any needs (electrical outlet near performing area, nearby dressing space, pitcher of water and glasses, tape recorder, etc.), the artist(s) have for their performance. It is hoped that the school will give thoughtful attention to details of getting ready for the in-school performance.

EVALUATION OF PROGRAMS

Forms for evaluating all Urban Gateways programs will be provided and should be filled out by persons who have participated in or observed the specific program. We ask that in addition to the checklist on the form, written comments be included in the evaluation.

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TEACHER'S STIPENDS*

Artist/Teacher Collaborative Sessions: Participating teachers of eligible Chapter 1 students will receive stipends for after school time spent in artist/teacher collaborative meetings. During each residency, the artist and the three participating classroom teachers of the residency will have three meetings (1 before the residency begins, 1 during the residency program, and 1 as a follow-up to the residency program), to discuss and design related reading and writing activities for the program. Teachers will receive $15 per meeting. Full payment of stipends will occur only after all three meetings have been completed and our account has received the verified sign-in/sign-out sheets.

Teacher In-Service Workshop: Participating teachers of eligible Chapter 1 students will receive stipends for teacher in-service workshops scheduled outside of school time. Teachers will receive $20 for participation in each two-hour teacher in-service workshop. Payment will be mailed when our accountant has received the verified sign-in/sign-out sheets.

*STIPENDS WILL BE PAID ONLY AFTER RECEIPT OF COMPLETED EVALUATION FORMS!

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OPTION 01: $15,070.00

A. FOUR ARTISTS-IN-RESIDENCE
2 seven session residencies
2 eight session residencies

-- A residency consists of one artist working with three classrooms per day, approximately 1½ hour per classroom, over a period of seven sessions (3 workshop day) or eight sessions. Cost includes artist fees, art supplies, curriculum materials, and initial meeting with participating teachers. Total of 90 workshops serving six classrooms of eligible Chapter 1 pupils.

-- One session of each residency will consist of a field trip. Two (2) busses per field trip included for all four (4) field trips.

-- Two collaborative artist/teacher sessions during each residency program. Cost includes artist fees and teacher stipends. Total of 8 meetings.

-- One collaborative artist/teacher session after residency. Cost includes artist fees, teacher stipends. Total of 4 meetings.

B. PERFORMANCES

Four (4) in-school programs to be selected from 55 dance, drama, music, literary and visual arts offerings. Preparation and follow-up materials are provided for each event for each teacher. Total of 8 performances.

C. PARENT WORKSHOPS

Four Arts and Learning workshops with artists-in-residence for parents. Includes artist fees, art supplies and written materials.

D. TEACHER IN-SERVICE WORKSHOPS

Three (3) Teacher In-Service workshops to be selected from in-service workshops in dance, drama, music, literary and visual arts offerings and their application to the existing curriculum. Includes artist fees, teacher stipends, art supplies and written materials.

E. THREE OUT-OF-SCHOOL EVENTS

Out-of-school performance events with busses and tickets for 180 children per event. Total of 540 tickets.

F. ORIENTATION MEETING FOR SCHOOL

School staff, principal, parents, Urban Gateways staff and artists; preliminary meeting.

G. EVALUATION OF PROGRAM

The University of Illinois Office of Research and Evaluation has developed evaluation instruments and provides consultation with participating schools.

OPTION 02: $10,125.00

A. TWO ARTISTS-IN-RESIDENCE
2 nine session residencies

-- A residency consists of one artist working with three classrooms per day, approximately 1½ hour per classroom, over a period of nine sessions (3 workshop day). Cost includes artist fees, art supplies, curriculum materials, and initial meeting with participating teachers. Total of 54 workshops serving six classrooms of pupils.

-- One session of each residency will consist of a field trip. Two (2) busses per field trip included for 2 field trips.

-- Two collaborative artist/teacher sessions during each residency program. Cost includes artist fee and teacher stipends. Total of 4 meetings.

-- One collaborative artist/teacher session after residency. Cost includes artist fees, teacher stipends. Total of 2 meetings.

B. PERFORMANCES

Three in-school programs to be selected from 55 dance, drama, music, literary and visual arts offerings. Preparation and follow-up materials are provided for each event for each teacher. Total of 6 performances.

C. PARENT WORKSHOPS

Two Arts and Learning workshops with artist-in-residence for parents. Includes artist fees, art supplies and written materials.

D. TEACHER IN-SERVICE WORKSHOPS

Two Teacher In-Service workshops to be selected from in-service workshops in dance, drama, music, literary and visual arts offerings and their application to the existing curriculum. Includes artist fees, teacher stipends, art supplies and written materials.

E. TWO OUT-OF-SCHOOL EVENTS

Out-of-school performance events with busses and tickets for 180 children per event. Total of 360 tickets.

F. ORIENTATION MEETING FOR SCHOOL

School staff, principal, parents, Urban Gateways staff and artists; preliminary meeting.

G. EVALUATION OF PROGRAM

The University of Illinois Office of Research and Evaluation has developed evaluation instruments and provides consultation with participating schools.

OPTION 03: $4,500.00

A. ONE ARTIST-IN-RESIDENCE
1 eight session residency

-- A residency consists of one artist working with three classrooms per day, approximately 1½ hour per classroom, over a period of eight sessions (3 workshop day). Cost includes artist fees, art supplies, curriculum materials, and initial meeting with participating teachers. Total of 24 workshops serving three classrooms of pupils.

-- One session of the residency will consist of a field trip. Two (2) busses provided for the field trip.

-- Two collaborative artist/teacher sessions during each residency program. Cost includes artist fees and teacher stipends.

-- One collaborative artist/teacher session after residency. Cost includes artist fees, teacher stipends.

B. PERFORMANCES

Two (2) in-school programs to be selected from 55 dance, drama, music, literary and visual arts offerings. Preparation and follow-up materials are provided for each event for each teacher. Total of 4 performances.

C. PARENT WORKSHOPS

Two (2) Arts and Learning workshops with artists for parents. Includes artists fees, art supplies and written materials.

D. TWO OUT-OF-SCHOOL EVENTS

Out-of-school performance events with busses and tickets for 90 children per event. Total of 180 tickets.

E. ORIENTATION MEETING FOR SCHOOL

School staff, principal, parents, Urban Gateways staff and artists; preliminary meeting.

F. EVALUATION OF PROGRAM

The University of Illinois Office of Research and Evaluation has developed evaluation instruments and provides consultation with participating schools.

URBAN GATEWAYS HISTORY
1961 - 1983

1983 Urban Gateways initiates its Arts for Learning program, a customized package of arts education resources purchased by schools on an annual basis. Both the Chicago Board of Education and the Illinois State Board of Education approve Urban Gateways eligibility for Federal Chapter 1 and State Chapter 2 educational funding. The agency is selected by Chicago United as a member of the community advisory committee for its seminal report on Chicago schools, Agenda for Chicago. Urban Gateways staffers participate in conferences under the auspices of the Illinois State Coalition for Arts and Education, the Urban League, The Chicago Conference, the Archdiocesan Board of Education, and the National Association of Artists Organizations. New corporate grants from Atlantic Richfield and Material Service Corporation put Urban Gateways over the top in meeting its entire $75,000 Joyce Foundation Challenge Grant. The Material Service award, the largest single corporate gift in agency history, allows Urban Gateways to develop a unique teacher training program for the Crown Magnet Fine Arts Academy, one of two Chicago area arts magnet elementary schools. Katie Waller, long time Director of Community Programs, honored at a Hyatt Regency Benefit Dinner, with Harry Porterfield of CBS-TV, WBBM, as Master of Ceremonies. Other agency Benefit celebrations include a fete with UG artists at the Ivanhoe Theatre and a Sable Fashion Show and Russian Feast sponsored by Evans. Ronne Hartfield, Executive Director appointed to the Chicago Area Planning Committee for the 1992 Worlds Fair. After five years of residence at 205 W. Wacker, the agency moves to larger quarters at 343 S. Dearborn Street in the landmark Fisher Building.

1981-1982 Urban Gateways celebrates its 20th Anniversary. Ronnie Hartfield assumes the duties of Executive Director. The Chicago Community Trust presents Urban Gateways with its James Brown IV Award of excellence in outstanding community service to the citizens of Cook County. Proclamations from Mayor Byrne and Governor Thompson and a spring "birthday party" at Marshall Field's featuring Bobby Short highlight the year's celebration. The American Education Research Association hears Dr. Harriet Talmage of the University of Illinois, Chicago Circle, report on evaluation tools and methodologies for arts in education based upon Urban Gateways programs. The organization joins forces with Chicago's Truant Officers to present community forums on "Today's Youth Problems and Possible Solutions." An in-kind contribution of an audio-visual presentation from Chartmasters, Inc., assists Urban Gateways in telling its story. Urban Gateways artists perform for the 1992 World's Fair Site Committee and 400 guests at the Field Museum. The Joyce Foundation awards the organization a two-year Challenge Grant to generate increased giving from the private sector. Corporate giving reaches an all time high with a major gift from the Amoco Foundation. After 17 years as program director, Shirley Gerther announces her retirement.

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1980-1981 Urban Gateways is one of only 20 recipients nationwide of a three-year grant from the U.S. Department of Education for "Arts in the Basic Curriculum" (ABC). With matching funds from the Chicago Community Trust, Continental Bank Foundation and Field Foundation of Illinois, Inc., the ABC project is implemented in six select elementary schools. Pacesetter Award in Multicultural Education goes to the Schools Program Department. The award from the State Board of Education is in recognition of "outstanding leadership in implementing principles of multicultural education of Illinois students." A successful development campaign enables Urban Gateways to surpass its fund-raising goal and eliminate a growing deficit. After 16 years Jessie Woods, Urban Gateways first Executive Director, announces her retirement.

1979-1980 Urban Gateways successfully meets its three-year Challenge Grant from the National Endowment for the Arts (NEA). The organization and the Chicago Board of Education conduct a summer arts program for handicapped students. A Community Forum held at Kennedy-King College involves parents and artists in workshop activities. The organization implements a multi-faceted arts and education program for Crete-Monee school district with funds from Title VI ESAA for racially desegregated districts. WMAQ-TV produces "Forward to Basics," a videotape about Urban Gateways arts and education programming.

1978-1979 Jessie Woods receives a presidential appointment to the 26 member National Council for the Arts. The organization's first folk arts program is initiated under the direction of a professional folklorist. Schools program personnel serve on the planning committee for Chicago's participation in the national "Imagination Celebration," a week-long focus on the arts in education. WMAQ-TV "On Q" features the organization's arts and learning project in two inner-city schools. Urban Gateways co-sponsors "Arts Fare 78," a seminar in the arts for elderly persons.

1977-1978 A grant from the NEA enables the organization to conduct jazz residencies in area high schools. Urban Gateways presents an Arts and Science Workshop for the National Association of Independent Schools Conference. Urban Gateways is one of four major arts organizations in Chicago to receive a first-round Challenge Grant from the NEA. Arts Alive, a pilot project to provide arts and entertainment to elderly and handicapped individuals is launched. The Chicago Symphony Orchestra and Urban Gateways initiate a Suzuki violin program for 25 inner-city pre-schoolers. Jessie Woods receives the Governor's Award for the Arts.

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1971-1977 Urban Gateways middle years see rapid growth in programs and the audiences served by those programs. Teacher/Parent Workshops are launched with the goal of uniting teachers and parents in a common educational endeavor. Teacher In-Service Workshops begin with the goal of giving teachers a practicum for using the arts in the classroom. Intensive Artist-in-Residence programs are available to schools. A grant from the Illinois Arts Council extends the Metropolitan Area Program to the entire six-county metropolitan area. HEW's Office of Education funds a pilot project in desegregation -- Project 163. The Joyce Foundation and the Chicago Community Trust provide funds for the Model Builders Program, a model program in staff development in ten inner-city schools. Jessie Woods co-chairs the NEA Task Force on Alternative Education, later to become Learning Through the Arts. Urban Gateways, The Art Institute of Chicago and the Chicago Park District collaborate to provide a summer arts program for 135 children and adults.

1961-1971 In its first ten years Urban Gateways grows from a volunteer arts and education program in one inner-city school to a professionally staffed organization serving the students, teachers and parents from 188 schools in Cook, Lake and DuPage counties. Jessie Woods, one of three volunteers who initiated the Institute for Cultural Development (later to be known as Urban Gateways), becomes its first Executive Director in 1965. Highlights of these first ten years include: the organization's first formal agreement with the Chicago Board of Education; Henry Zelzer's Allied Arts of Chicago provides discounted tickets to the city's major cultural events; the first federal funding through the Chicago Committee on Urban opportunity; initiation of in-school programs using the talents of practicing, professional artists; summer arts-recreation camps for inner-city and suburban children; proclamations from Mayor Daley and Governor Ogilvie; initial funding from the Illinois Arts Council and the National Endowment for the Arts.

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URBAN GATEWAYS

** ARTIST-IN-RESIDENCE PROGRAMS **

343 S. Dearborn - Suite #510, Chicago, Illinois 60604 922-0440

WRITING.....ARNOLD APRILL (Available - January - 1984)

This workshop will focus on image-making--on how students select a subject for writing and how that subject is adequately visualized in the writer's mind so as to be described with detail, clarity, and vitality. Techniques will be demonstrated for using the classroom as a tool for editing and constructive criticism.

WRITING.....PHYLLIS JANIK

This workshop stresses students' verbal and written responses to the 'daily life': living it, reading it, and writing it, and provides step by step exercises for eight classroom sessions. Through these sessions, students are able to discover the world immediately around us, and to actively shape and re-shape it verbally, pausing long enough to write.

CREATIVE WRITING.....DEBORAH HOMSHER (Available - January - 1984)

My residencies begin with maps. Each class plans a neighborhood, complete with mountains and drugstores, then the students draw the buildings they're interested in. These drawings are displayed around the central map in the classroom. The map helps connect the days of the residency as well as the imaginations of the children in the group. In the following sessions, students learn to note specific details about people and places close at hand. They see how visions are influenced by the storyteller's point of view, and how writing has affinities with drawing and music. They imagine what they would see, feel and do on entering one of the places in the neighborhood for the first time. They write non-rhyming poems using the voices of people who own or work in the buildings. These poems are displayed alongside the map, so that writing feels less isolated, more colorful. List poems of activities going on in the neighborhood can be written while students listen to fast-paced music.

At the end of the residency, we compile books of class creations. Nearly all of these sessions can work as class collaborations, especially with young children. The "neighborhood" lends itself well to classroom teachers who are interested in developing their own supplementary assignments around the days of the residency.

CREATIVE WRITING.....CHARLES MICHAEL MOORE

This is a course in the development of Creative Writing through the process of Creative Learning. The students are given the opportunity to write about their various experiences in learning, while at the same time, becoming more aware of this learning experience. The Workshop sessions are: Observation, Memory, Dreams, Imagination, Emotion, and Improvisation/Webbing.

In each subject a specific series of experiences are discussed with the students. These discussions are designed to aid the students in becoming more aware of the learning process. Example: Observation - "Have you ever watched an ant moving along the ground, carrying a piece of food, heading toward

CREATIVE WRITING.....CHARLES MICHAEL MOORE (continued)

its home?" There is a group discussion, other examples are given, and the students then write down the subject, they are studying that subject, and can even create a story from that subject by adding detail.

This workshop is lively, spontaneous, and serious. The students not only write of their experiences, they also read them to the group. There is a certain measure of homework designed to encourage discussion of the subjects in the home environment. The more the students write, the more practice they have at writing.

DANCE & MOVEMENT RESIDENCIES

DANCE.....JAN BARTOSZEK
(Available - January - 1984)

This residency explores the many variations of shapes, designs and patterns that can be created by the body. Through movement, students are encouraged to feel and see shapes, to lead and to follow, to recognize the sources of ideas that come from everyday activity and to develop an appreciation for the value of form in shaping ideas. Through dance this residency develops sequencing, pattern recognition, memory and composition skills.

ANATOMY AND DANCING.....KATHLEEN MALTESE

This residency will introduce basic concepts of anatomy particularly the skeleto-muscular system through dance/movement experiences. It will provide experiences with the basic elements of dance: space, time, and force. Also demonstrate and explore these elements through a focus on human anatomy, particularly the skeletal and muscular systems.

DANCE.....MALIKA (Brenda) MOORE
(Available - January - 1984)

Dance can create a unique learning experience for children in which several developmental skills can be mastered: 1) learning the importance, through movement, of how to be both a leader and follower; 2) achieving pride through individual contribution toward a group goal; 3) creating a teamwork mentality which results in many bodies with one mind; 4) creating confidence and self identity which can serve as an impetus toward future aspirations and goals. Each child should have the opportunity to develop self and experience the challenge of molding and creating his own instrument for communication.

MUSIC RESIDENCIES

MUSIC.....LUCIUS BELL

In the classroom as an artist-in-residence, I specifically teach students how to use their natural and everyday experiences with music (singing, listening, etc.) to enhance their reading ability. Their musical experiences in the classroom include learning songs to sing; experiencing rhythms; harmonizing - singing rounds; expressing musical dynamics; listening to various musical styles; writing words to a favorite melody.

These experiences in music will be strategically related to developing reading skills in the main idea of a paragraph; stated and implied meaning; context/vocabulary; comparison/contrast; syllabification; sequence; form and structure; characterization, etc.

The overall goal for my residency is to allow students to experience, understand, and utilize concepts of aesthetics in order to communicate more effectively in their everyday experiences. For that goal I use reading as a point of departure.

UNDERSTANDING MUSIC RESIDENCY.....MWATA BOWDEN

There are many elements involved in music -- in each session we will examine and experience one or two of these elements and its relationship to the physical world around us. At the end of the residency, grades one through three will sing major scales and songs using these scales. The upper grades, fourth through sixth, will create and conduct their own sound score using materials acquired from previous sessions. This residency was designed to allow students to develop these skills in a way that encourages their continued use, and stimulates their desire for more.

MUSIC.....DOUGLAS EWART
(Available - January - 1984)

This residency will give teachers and students experiences with music from all over the world, illustrating the universality of music and its place in all cultures; to introduce students musical form and structure; and to make the natural connections to other academic subjects - reading, geography, history and math.

MUSIC & LANGUAGE SKILLS.....MARCO GARCIA (Bi-Lingual)
(Available - January - 1984)

This residency will encourage spontaneous responses within a set of practical structures, through the use of various art forms such as music, poetry and stories. Students will be encouraged to harness their creative energy used in singing or composing a song for example, and to tap that energy source as much as possible when speaking English.

Specific language and musical skills will be taught and structures will be provided with the intent of drawing on the children's intuition and creative energy. Finally their life experiences form a great source for the workshop.

MUSIC RESIDENCIES (continued)

CHORAL EXPERIENCE.....ELISABETH RICHTER
(Available - January - 1984)

The experience of making music together brings poople together. The most spontaneous way that man can make music is by using the instruments in his own body: His voice, and his percussion (hand clapping, finger snapping, etc.). Everyone has musical ability, but many people do not know that they have it. During this residency young people will have a chance to discover their musicality, a constructive ability that will bring them pleasure and self-esteem for a lifetime. As we sing, we will work toward producing the best possible tone and blend, we will work on following a conductor, we will add some percussoon, and some harmonic accompaniment to the songs that we learn, and we will compose our own song. We will work for ensemble, a kind of musical inter-dependency that is a model for the development of group cooperation. The residency will culminate in

THE VOCAL MECHANISM.....ANN E. WARD
(Available - January - 1984)

"The first instrument used for sound communication was and is the human voice. The voice precedes all other forms of sound communication and is the instrument most often taken for granted".

"The Vocal Mechanism" is a vocal music residency designed for and presented in the classroom for students of varying age ranges and backgrounds. It will include fundamental concepts in music theory and socio-cultural information related to styles and formal traditions in music. However, the primary focus of the program will be to familiarize the participants with the components and functions of the human voice and the development of creative performance techniques.

The workshops will involve student and teacher in projects that will incorporate vocabulary and story line structure and creative play concepts with the goal of achieving an artistically creative approach to performance.

MUSIC IN ACTION.....CAROS WESTON

Music in action residency provides opportunities for students to participate in music through a carefully structured sense of experiences, songwriting, listening, understanding rhythmic sub-structures in vocal and instrumental music, and instrument making. Activities focus on development of these concepts and on students' understanding and enjoyeent of music. The series culminates in a musical presentation in which students play their own hand-made instruments to accompany their singing and songwriting efforts.

CREATIVE DRAMA.....KAREN ERICKSON

This residency introduces students to drama and creative expression through movement, verbalization and role playing. Students may bring favorite stories to life through improvisation, write a story which they dramatize to a musical piece they hear, or use a remnant of fabric to create a costume for a role in a drama. Students work together as a class in many instances though some work is done in small groups or on an individual basis.

Less emphasis is given to performing for an audience as the greater emphasis of developing the artist in the individual is stressed. In addition to work with students I provide dual time with the teachers demonstrating how these creative drama lessons can translate into lesson plans for instructors to use in the teaching of their curricular subjects.

DRAMA.....LISA FORBREGD
(Available - January - 1984)

Drama is a key that opens children to the communication of their deepest desires. These desires are universally expressed in ancient myth and ritual, which give us an understanding to the key of life itself. The tools used and developed in this workshop will facilitate new, direct, and individual approaches to any life situation.

I begin each session with physical and vocal warm-ups. These are done rapidly, emphasizing the importance of channeling creative energy and attaining concentration. I include Yoga, mime, ballet, and story-action songs.

These structures are used progressively. The first day the children use the body to express their names and the names of others. I use many techniques in structuring the sessions. Rhythm instruments, photographs, stories I have written as well as known myths and rituals, the children's personal experiences and stories, objects (natural and man-made) and a lot of energy! I also utilize the academic situation.

DRAMA.....LAUREL SERLETH
(Available - January - 1984)

The focus of the drama residency is to provide a flexible structure in which the students and teacher can find in themselves and express their own unique creativity and imagination. Movement, story telling, sensory work, music, masks and mime will be used in assisting the student to integrate both their mind and body in creating spontaneous and cooperarive group dramatic play that encourages self awareness and acceptance and social communication skills. The workshop will introduce the element of drama and will emphasize how these elements and learned skills can be used as a teaching tool to facilitate learning and self-expression in other school disciplines and in daily life.

DRAMA.....ODABO (Carl Morrison)
(Available - January - 1984)

This drama residency is designed to introduce the student to fundamentals of theatre arts through creative dramatics and character development. Theatre games are used to introduce the techniques of mime, sensory recall, freeing the performers tool and dramatic storytelling. Concepts of instinct, emotion, personality traits and sentiment are then used by the students to develop a folk character in a traditional tale or myth.

The classroom instructor is asked to work with the resident artist to help adapt the workshops to grade level and student competence. They are also consulted for how and where the theatrical concepts can best be identified or integrated with lessons the student has had. Where possible the instructors actual curricular plans will be incorporated into the workshop.

DRAMA.....ARNOLD APRILL
(Available - January - 1984)

As professional theatre director I will take the students through basic acting exercises focusing on disciplined movement, detailed characterization, observation skills, and beginning directing. Professional careers in the theatre will also be discussed.

FIBER/TEXTILE.....VENUS BLUE

Students work with fibers such as linen, jute, rafia (a strawlike fiber), cotton, wool and silk cords and fabric to create traditional and conceptual art objects. They are exposed to the various utilitarian uses of fiber as seen in their everyday environment. Students will practice creating a functional object such as a miniature quilt. There is discussion of the origin of natural fibers from plants and animals and synthetics from mineral sources.

DRAWING PEOPLE AND PLACES.....BONNIE HARTENSTEIN

Drawing people and places is a way to understand the world through our senses and to share with others many different ways of seeing. Thus perception can be enlarged since there is no right and wrong way of seeing. This residency will provide a variety of developmental experiences in looking at the world around us and inside of ourselves. From these experiences children will draw faces with intense feelings, portraits of each other, face masks, figures moving in a landscape, places with intense feelings, hot and cold places with hot and cold colors, architectural places. They will learn to observe for details, to analyze the beginning, middle and end of a process (sequencing), and to examine the elements of mood and intensification, to compare and contrast objects that are close and far, and spaces that are crowded and empty. They will be encouraged to observe and express themselves out of personal reponse. The aim is to build self-confidence and imagination in responding to art and learning.

PHOTOGRAPHY.....VIRGINIA JAGLA

Taking snapshots is something we all do. But the art of photography involves a little more thought and care when we compose pictures in the viewfinder of the camera. A natural by-product of this careful looking is beginning to notice over-looked things in our environment. By putting the camera in the hands of the student we are sharpening his visual awareness and in turn his visual literacy (ability to "read" visual symbols). Just as writing one's own stories enhances one's understanding of and appreciation of other visual works. This residency is designed to stress the artistic aspects of photography as expressed by the students' own ideas. To minimize the technical aspect we will use Polaroid cameras, however, the essential photographic techniques will be covered in sufficient detail to give students a full understanding of the art. This residency is geared toward using the art of photography as a communication tool.

CERAMICS.....ALICE JOYCE
(Available - January - 1984)

"I know of no other single material with the appeal and fascination of clay--an inherently expressive substance of tremendous potential for personal involvement and growth.

Each student will share the joy and wonder, for in working with clay, we experience the metamorphosis of a moist, plastic material which readily accepts our forming and shaping, to a rock-like substance, colored by heat and flame; an extraordinary transformation.

From the first encounter, a natural dialogue occurs between the student and the shapless lump which is given life. Surely from the beginning of time, working in clay was a magical encounter with oneself; a vehicle for a journey of exploration, creativity and learning."

VISUAL EXPLORATION THRUUGH PHOTOGRAPHY.....ANGELA KELLY
(Available - January - 1984)

In this course students ill explore the relationship between how we see and how the camera sees. Slides will be shown to help the students think about photography and its possibilities. Some time will be spent exercising powers of observation as training for photographic "seeing".

The mysterious process of how lenses form images which are then permanently captured upon light-sensitive materials will be discovered first hand. Students will make their own pinhole cameras and use a variety of materials and experimental techniques, such as hand applied emulsions, printing in daylight etc. to create photographic images.

NORTH AMERICAN INDIAN ART AND MYTHS.....PATRICIA PELLETIER

This residency introduces students to the cultures of the Northwest Coast, Southwest, Plains and Woodland Indians through their various art forms and myths and develop students own skills in drawing.

Students will 1) see slides of a different culture and art form each week; 2) they will hear myths and legends that relate the origins of these art forms; 3) using felt tip pens they will do drawings of their own figures, masks, creatures, designs and patterns using the slides as a source of ideas.

GREEK MYTHOLOGY THROUGH ART AND STORY....PATRICIA PELLETIER

This residency introduces students to the gods, goddesses and heroes of Greek Mythology through storytelling and art history as well as developing the students own drawing and writing skills.

The storytelling is illustrated with slides of paintings and sculpture from

VISUAL ARTS RESIDENCIES (continued)

400 BC to Picasso. In the writing and drawing exercises that follow the stories students focus on how to draw the figure, and sequencing, detail, and description in writing composition.

DRAWING AND DESIGN.....PATRICIA PELLETIER

This residency introduces students to a basic drawing vocabulary of shape, line and patterns which is then used for drawing assignments that focus on faces, figures, animals, and landscape.

The artist brings examples done by other students for all the drawing assignments. She also uses slides of artwork from a variety of cultures: African, Latin American and North America Indian to serve as a source of ideas and inspiration for students.

THE DINOSAUR PROJECT.....DEVORAH SAMET
(Available - January - 1984)

The Dinosaur Project is a multi-disciplinary program which instructs students in the areas of paleontology, history, drawing, painting, design and papier mache sculpture construction. Students will be given the opportunity to learn about the Age of Reptiles while constructing their favorite prehistoric animal. Throughout the course, class members become failiar with diverse art materials and processes. The culmination of the residency will be a display of students' dinosaur sculptures and a picture book about prehistoric life written and drawn by the class.

MASK MAKING....SUE SOMMERS

Making masks is fun. We use throw-away materials to make a form which is covered with papier mache and painted. During this process we are also learning and reflecting on masks from several cultures including our own and understanding the thread which underlies the human need for fantasy. Children come to uncover hidden talents, skills and imagination and the joy that flows from that discovery. Teachers can use the mask material to extend curriculum material. Masks can be simple or complex depending on the age and competence of the children.

PUPPETRY.....BOBBIE McCALL STUART

Puppets are a natural extension of curselves and afford us a unique opportunity to role play dreams, fantasies, joys or any situation. In the puppetry residency the children create their own puppet from a variety of materials and develop the qualities of the puppet characters. They write their own simple original play and act through their puupet character, creating a unique experience of group sharing. The children may create a set and props and perform for their own and other classes. They experience their own and their classmate's ideas growing into an exciting and memborable event.

MURALS.....LYNN TAKATA

The mural process encourages cooperation and often generates self confidence and new enthusiasm for learning. We will research mural topics through visual, written, or musical materials. Students will then create their own mural on panels, or banners on cloth. The school will mount the mural or banners with artist assistance. Teachers will begin by choosing subject areas of interest to them, which will be approved, or adapted by students. Whether themes are on history or fantasy, the process of art includes basic learning skills. Parents will plan a dedication of the mural.

PRINTMAKING.....PHYLLIS THOMPSON

This residency is outlined to help students see and understand how making art is just another aspect of living, learning and growing. Through various simple printmaking projects, students will investigate the basic principles of line, shapes and patterns, texture, positive and negative space, and color and design.

Using water-based printing inks, tempera paint, brayers, assorted printing papers, fabric, crayons, and scissors, students will make:

a) abstract prints that express "feelings" from found objects such as jar lids, washers and machine parts, sponges, and string,
b) styrofoam prints that explore line into notecards,
c) vegetable prints that explore shapes and patterns into wall hangings,
d) rubbings that explore texture,
e) monotypes that explore positive and negative space,

A primary goal of this residency is to develop an understanding of printmaking with teachers as well as students and provide projects that can be used in follow-up classroom plans throughout the year.

PAINTED MURALS.....CYNTHIA WEISS

Students will experience each step of the mural process. They will; brainstorm together to develop a theme, do individual research and sketching, create an overall design, learn about line, pattern, composition and color, learn how to mix paints, and paint the mural. The mural will be mounted in a public place in the school.

DRAWING AND WRITING.....CYNTHIA WEISS

This residency will concentrate on recording details. The drawing sessions will include drawing from life in the classroom, and sketching trips in the school neighborhood. I will teach visual concepts of contour line drawing, negative space, framing, pattern and composition. In the writing sessions I will teach random writing, describing place through detail, the expressive quality of memory and arriving at an image.

The resulting visual and written work will either be mounted in an exhibit, or put together in a book for each student to keep.